

4-4-2014

University Choir & University Singers in Concert

Chapman University Choir

Chapman University Singers

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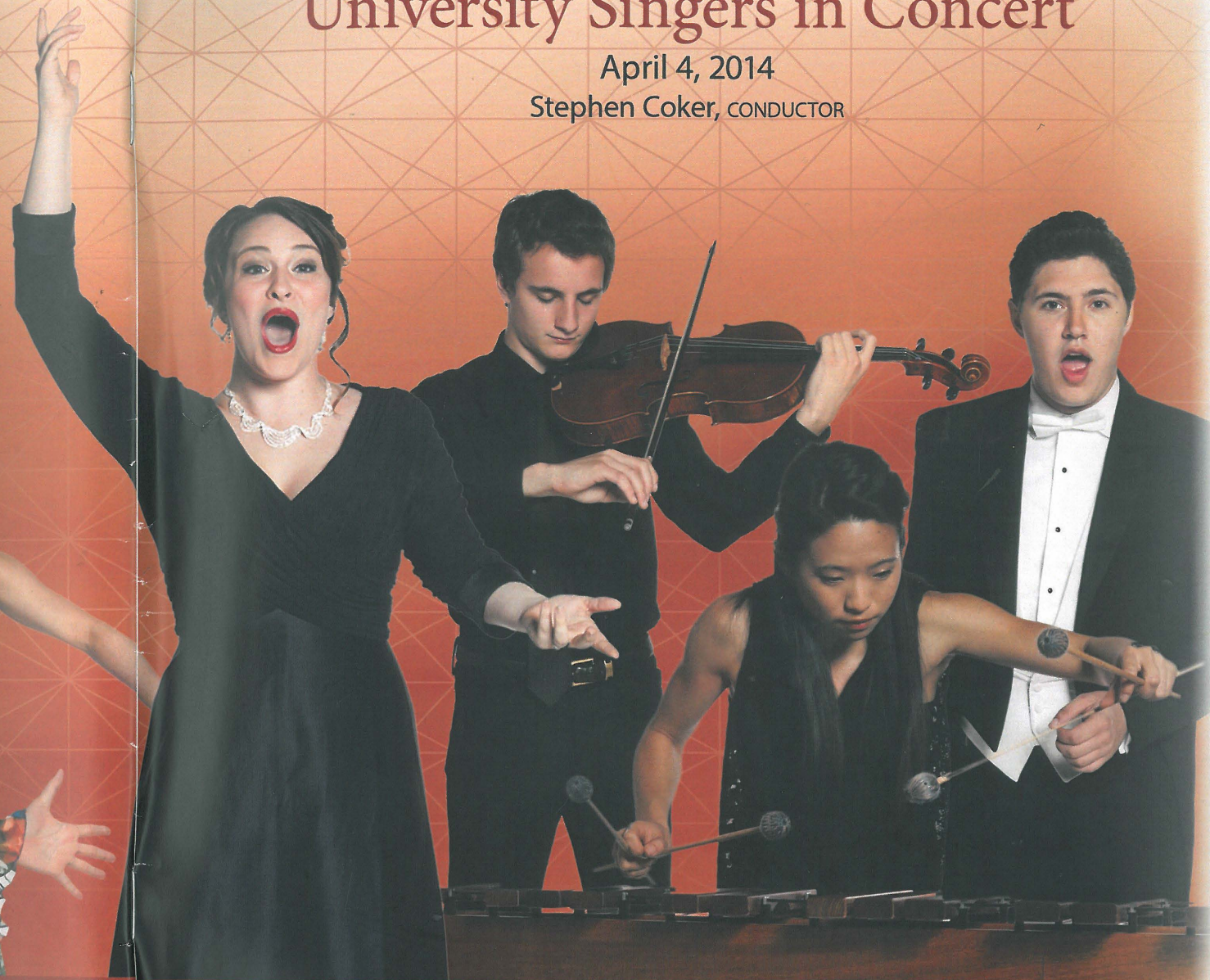
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University Choir & University Singers in Concert

April 4, 2014

Stephen Coker, CONDUCTOR



 **CHAPMAN** | COLLEGE OF
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2014

SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang
Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko
Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra
Peter Atherton, Artistic Director
Carol Neblett & David Alt, Associate Directors
Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and
Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The
Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

presents the

University Choir and University Singers

Stephen Coker, conductor
Hye Young-Kim, pianist

April 4, 2014 ■ 7:30 P.M.
Fish Interfaith Center

Program

This performance is dedicated to the memory of Sarah Margaret Flanigan.

I.

Requiem aeterna
Lux aeterna (from *Piezas sacras*)

Gregorian Chant
Fernando Moruja
(1960-2004)

Savvy Pletcher, soloist

II.

Schön Blümelein (Op. 43, No. 3)

Robert Schumann
(1810-1856)

Shannon McBane and Shaina Hammer, soloists

Abendlied

Felix Mendelssohn
(1809-1847)

Michael Hamilton and Marqis Griffith, soloists

III.

Gamelan

R. Murray Schafer
(b. 1933)

IV.

Pilgrims' Hymn (from *The Three Hermits*)

Stephen Paulus
(b. 1949)

Alleluia (from *Brazilian Psalm*)

Jean Berger
(1909-2002)

Program

V.

A Jubilant Song

Norman Dello Joio
(1913-2008)

Shannon McBane, soloist

The University Choir
Stephen Coker, conductor
Hye-Young Kim, pianist

Brief Intermission

I.

Moonsongs

Der schwarzer Mond (from *Südamerikanische Gesänge*)

Harald Genzmer
(1909-2007)

Epitaph for Moonlight

R. Murray Schafer
(b. 1933)

Emily Dyer, Natasha Bratkowski, and Katie Rock, soloists
Katie Eikam, Cole Castorina, and Christina Cheon, percussion

II.

Der Feuerreiter

Hugo Wolf
(1860-1903)

Ich bin das Brot des Lebens (from *Vier geistliches Gesänge*)

Wolfram Buchenberg
(b. 1962)

Program

III.

L’amour de moi arr. Ward Swingle
Daniel Emmet Shipley, Katie Rock, and Samira Kasraie, soloists

La llorona arr. Alberto Carbonell
Katie Eikam, Cole Castorina, and Christina Cheon, percussion; Ethan Reed, double bass

The University Singers
Stephen Coker, conductor
Hye-Young Kim, pianist

Notes, Translations and Texts

Argentinian composer Fernando Moruja composed his choral suite *Piezas sacras* or *Sacred Pieces* in 1998. Consisting of five short works on Latin texts (including an Ave Maria and Lord’s Prayer setting), the cycle’s “Lux aeterna” is a placid piece for four-part chorus. Its text-consisting of little more than the title’s two words-is delivered in a lulling, hypnotic fashion. Although not chant based, its performance is preceeded by the Gregorian chant Introit of the Requiem Mass.

Requiem aeternam,
Grant them eternal rest, Lord, and let perpetual light shine on them. You are praised, God in Zion, and homage will be paid to You in Jerusalem. Hear my prayer, to You all flesh will come.

Lux aeterna
Eternal light, let light shine upon them, Lord.

Among the many hundreds of secular vocal chamber works of nineteenth century Germany are dozens of duets by such composers as Schubert, Brahms, Mendelssohn, and Schumann. Both *Schön Blumelein* and *Abendlied* are pastoral in character, embracing peaceful and delightful aspects of nature. The “busy” accompaniment of the former may well serve as Schumann’s depiction of the flight of butterflies and bees. In contrast, Mendelssohn’s “Evening Song” is a poignant setting of the text’s sweet images of slumber and dreams.

Notes, Translations and Texts

Schön Blumelein (Lovely Flow’ret)

I went out
Early in the morning,
The little flowers shone,
I never saw them so beautiful.

I dared to pluck one,
For I liked it so much.
But as I bent down,
I saw a delightful scene.

The butterflies and bees,
The beetles bright and shiny,
All had to wait on the flower,
Surrounded by happy morning songs,

With much interplay, they kissed
The flow’ret on the mouth,
And played
For a complete hour.

While they playe
Their whirling games,
The little flower moved its head
Joyfully back and forth;

And I did not pluck it,
It would have died the next day,
And I simply said:
Farewell, red flow’ret!

And the butterflies and bees,
The shiny, bright beetles,
With content faces
Sang all their thanks to me.

--Robert Reinick

Notes, Translations and Texts

Abendlied (Evening Song)

When I lie on my camp-bed at night, before me floats a sweet, very lovely image. When the silent slumber has barely closed my eyes, the image creeps quietly into my dream. And in the morning, the dream never disappears; for I carry it with me in my heart the whole day long.
--Heinrich Heine

Largely self taught, Canadian composer R. Murray Schafer specializes in non-traditional composition and music education. His *Gamelan* for four-voice choir (for mixed choir, or women’s or men’s voices) is a vocal simulation of a gamelan ensemble performance. In the preface to the score, Schafer writes:

The gamelan music of Bali and Java uses an unusual pentatonic scale (C, D, F, G, B-flat) which is different from that employed in the pentatonic music of the Chinese [scale]. The Balinese call these five tones, *dong, deng, dung, dang, ding*. The words have onomatopoeic suggestiveness, for the initial “d” reminds us of something struck while the “ng” recalls the ringing of a gong or idiophone. The changing colours of the vowels from dark to light suggest the rising notes of the scale.

American composer Stephen Paulus’ *Pilgrims’ Hymn*--arguably his best known choral work is actually stems from the genre of opera. From program notes for a compact disc recording made by the Dale Warland Singers, Christine Sweet and Brian Newhouse write:

Stephen Paulus’ one-act church opera, *The Three Hermits*, is based on an old Russian folk tale which Tolstoy collected and Minnesota poet Michael Dennis Browne adapted into a libretto. A bishop resolves to visit three hermits on an isolated island and teach them the Lord’s Prayer. He rows ashore and tries his best, but the hermits find the prayer difficult. At day’s end the bishop rows away from the island and is stunned to see them running on the water to him, apologizing that they have already forgotten most of the prayer. The bishop learns a profound lesson in humility, and the work ends with this tranquil, yet radiant hymn, sung by the pilgrims accompanying the bishop’s travels. The opera was written for and had its premiere at House of Hope Presbyterian Church in St. Paul, MN, in 1997.

Notes, Translations and Texts

Jean Berger, best known today for a handful of sacred choral compositions, was born Arthur Schloßberg into a German Jewish family. After the Nazi Party seized power in 1933, the composer first moved to Paris (taking the name Jean Berger), then to Brazil in 1939 before settling in the United States in 1941. From his *Brazilian Psalm* (published shortly after he left Rio de Janeiro), the “Alleluia” is a popular excerpt.

Pilgrims’ Hymn

Even before we call on Your name to ask You, O God, when we seek for the words to glorify You, You bear our prayer; unceasing love, O unceasing love, surpassing all we know. Glory to the Father, and to the Son, and to the Holy Spirit.

Even with darkness sealing us in, we breathe Your name, and through all the days that follow so fast, we trust in You; endless Your grace, O endless Your grace, beyond all mortal dream. Both now and forever, and unto ages and ages, Amen.

--Michael Dennis Browne

Alleluia (from *Brazilian Psalm*)

Alleluia, O Lord. Cymbals and the sounding harp I do not have, but I’ll make a fair procession for you, O blessed Lord. We have no cymbals for your praise, no harps to praise you, but I’ll praise you with waving of palms. Accept them, I implore you. I will dance and sing your praises.

--Jorge de Lima

The choral music of New York born and Juilliard trained Norman Dello Joio remains a staple for American choirs. From his catalog of about fifty choral works, some seven of them are set to texts by iconic American poet Walt Whitman. His *A Jubilant Song* (1945) for mixed-voice choir and piano is an enduring work, sturdy and driving in nature, in keeping with Whitman’s words of celebration of the human spirit. An organic work, most of the composer’s melodic and harmonic material can be traced back to the work’s opening three-note “cell”—a descending minor third followed by an ascending perfect fourth.

Notes, Translations and Texts

A Jubilant Song

*O! Listen to a jubilant song -
The joy of our spirit is uncaged
It darts like lightning!
My soul, it darts like lightning!*

*Listen to a jubilant song,
For we sing to the joys of youth,
And the joy of a glad light-beaming day.
For we sing to the joys of life and youth,
And the joy of a glad light-beaming day.*

*O! Our spirit sings a jubilant song
That is to life full of music,
A life full of concord, of music,
A life full of harmony,*

*We sing prophetic joys of lofty ideals.
We sing universal love awaking in the hearts of
men.*

*O! To have life a poem of new joys!
To shout! To dance, exult, to shout and leap.
O! To realize space and flying clouds.
O! To realize space, the sun and moon.
O! To be rulers of life,
O! To be rulers of destiny.*

*O! Listen to a song, a jubilant song!
Listen to our song!
The joy of our spirit is uncaged.
We dance, exult, we shout and leap!
O! Listen to our song!*

--Adapted from Walt Whitman’s
A Song of Joys

A disparate duo of works has been paired here under the designation “Moonsongs” due to the lunar theme in both works. “Der schwarze Mond” of German composer Harald Genzmer is from a suite of *South American Songs* for choir. Its striking text says that the night is without a moon; that celestial body has turned “completely black from the sounds of the rumba.” Above the bass section’s ostinato (perhaps evoking the rhythmic dance), the upper voices sing of anticipation, of the longing of the stars for the moon. *Epitaph for Moonlight* by R. Murray Schafer (mentioned above) is an example of one of his many “soundscape” pieces, using unusual graphic notation and a variety of effects to elicit atmospheric, impressionistic sounds from the performers—here, sonic impressions of the moon. Compositional devices and effects contained in *Epitaph* are chromatic and whole tone clusters, glissandi, aleatoric sections, whispers, hums, and extreme ranges. For the work’s text, Schafer uses eleven synonyms for the word *moon*, each invented by a member of a class of Canadian seventh-graders.

Notes, Translations and Texts

Der schwarze Mond (The Black Moon) -sung in German

In the moonless night, the echo of the rumba rises and the stars dance, waiting for the moon. How black is the night! The stars are so full of longing....But the moon stays away—it lost its luster when the rumba rose up in the womb of the night. It has become black, completely black from the rhythms of the rumba.

-Vicente Gómez Kemp

Epitaph for Moonlight

The work's text consists of: *Nu-yu-yul, Noorwahm, Maunklinde, Malooma, Sheelesk, Lunious, Sloofulp, Shiverglowa, Shalowa, Shimonoel, Neshmoor*—all invented synonyms for the English noun, “moonlight,” invented by children.

Best known for his *lieder* or German songs, Hugo Wolf occasionally fashioned one of his compositions for solo voice and piano into a work for chorus and orchestra. Such is the case for his fantastic *Der Feuerreiter* (The Fire-Rider). Indeed, the original song set to the eerie and dramatic text of his famous collaborator, poet Eduard Mörike, seems almost operatic in scope. With its origins in a folk legend, the text is best understood with this preface given by the poet:

...there lived under the gables of an otherwise abandoned house a young man of strange emaciated appearance...[who] never permitted himself to be seen except each time before a fire would break out. Then he would be seen pacing back and forth in front of a window wearing a scarlet hood—a certain sign of impending disaster. At the first sound of the fire bell he would spring out of the stall on a skinny old nag, and with the speed of an arrow would unfailingly advance to ward the scene of the blaze.

As the musical setting begins, it is made clear that a gathered crowd has noticed the pacing of the red-capped man through his window. The virtuosic, often fierce piano accompaniment is at all times “telling,” simulating or depicting at various points the shrieking alarm bell, the leaping flames of the fire, the gallop of the emaciated horse, and the taunting grin of the devil. The choir's text is delivered in a syllabic manner throughout the work, giving the chorus a marked advantage in realizing the work's inherent drama, whether using great volume to depict the work's calamitous scenes or hushed effects to suit the poem's supernatural qualities.

Notes, Translations and Texts

Der Feuerreiter (The Fire-Rider)

*Do you see – at the little window
There – the red cap again?
There must be something weird going on,
because he's already pacing up and down.
And suddenly a great throng
is at the bridge; now off to the field!
Hark! The firebell is shrieking:
 behind the hill,
 behind the hill
there's a fire in the mill!*

*Look! there, galloping almost madly,
through the gate; the fire-rider
on his skeletal steed,
as if on a fire ladder!
Across the field! Through the smoke and
stifling heat he races, and now he's there!
The distant bell shrieks on and on:
 behind the hill,
 behind the hill
there's a fire in the mill!*

*You who have so often smelled fire
from many miles away,
who with the True Cross's splinter
blasphemously conjured away the flames –
Beware! Over there the devil is grinning
from the rafters, in the fires of hell.
God have mercy on your soul!
 behind the hill,
 behind the hill
he's raging in the mill!*

*It was less than an hour
until the mill burst into ruins,
yet the reckless rider
was never seen from that hour on.
People and carriages in the throng
return home from the horror;
the bell also dies away:
 behind the hill,
 behind the hill
it's burning!*

*Sometime afterwards a miller found
a skeleton along with a cap
sitting upright against the cellar wall
on top of the bones of a mare:
Fire-rider, how very coolly you are riding in
your tomb!
Hush! They're crumbling into ashes.
 Rest well,
 rest well
down there in the mill!*

--Eduard Mörike

Notes, Translations and Texts

Wolfram Buchenberg, one Germany's most noted living composers, already possesses an extensive catalog of choral works. His "Ich bin das Brot des Lebens" ("I Am the Bread of Life") is the final piece of his *Four Sacred Songs* (or *Vier geistliches Gesänge*) for eight-part unaccompanied choir. The work begins with a stylized humming motive in the treble voices (that is prevalent in most of the work) under which the male voices chant in unison. Later, the men's singular melody is transformed into rich, "other worldly" four- and five-part sonorities (the composer designates that these chords be delivered as if they were from "another sphere"). A brief aleatoric passage anticipates the work's gentle climax at the text's reference to "the living Bread which came down from heaven." Soon thereafter, the work ends as it began with the men chanting beneath the women's fading hums.

Ich bin das Brot des Lebens (I am the Bread of Life)

They who obey the Law of the Lord and study it day and night, they bear fruit at the right time (Psalm 1:2). I am the bread of life, any who come to me will never be hungry, any who believe in me, will never be thirsty (John 6:35). I am the living bread ... If anyone eats this bread, they will live for ever (John. 6:51).

Ward Swingle is one of the towering names in the field of choral jazz. Born in Alabama, Swingle received American conservatory training before moving to France where he founded the Swingle Singers—a group whose early recordings garnered five Grammy Awards. Regarding his *L'Amour de moi*, Swingle writes:

This arrangement was the result of a camping trip with my wife and family in France...We were singing around a campfire when a young French girl sang [the] old folksong...I was stunned by the beauty of the melody, and curious to know how it was that the source of such a lovely song could remain anonymous.

Notes, Translations and Texts

L'amour de moi

*My love is enclosed
In a lovely garden
Where the roses grow, and the lilies-of-the-valley
And the passion rose.*

*The garden is beautiful and pleasant
And garnished with every flower.
We go there for our pleasure
In the day, but mostly in the night.*

*Alas, there is nothing more sweet
Than the nightingale
Who sings in the evening and again in the morning
When he is there he rests himself.*

*The other day I saw her
Gather violets in the green meadow,
The most beautiful girl I ever saw.
The most pleasant I had beheld.*

*I watched her a while;
She was as white as milk
And gentle as a newborn lamb,
Pink and fresh as a rose.*

--Traditional

Born in Barranquilla, Colombia, Alberto Carbonell is a longtime Professor of Choral Music at the University of the Atlantic. An advocate of Colombian traditional and popular music, Carbonell has completed some ninety choral arrangements of music of his native country.

La llorona (The weeper)

She will get you; she will grab you from behind. In the street of Tamalameque, people talk about a crazy weeper that appears dancing from here to there, smoking a big cigar. I went out one night during carnival; she was moving her waist like a lizard in the thicket. I cried out to her, please stop for a while! Do not move your motor so much. She looked afraid as if greatly shocked. Beware the weeper who will catch you from behind

--Traditional

--Stephen Coker

A Personal Note

Sarah Flanigan came to the Chapman University choral department only recently. College choral directors usually have a soft spot for their non-music major choristers—like Sarah—because they know such students have decided to do a little something special for themselves by joining a choir. A student like that voluntarily interrupts their very busy class schedule either to try something new or, in Sarah's case, to revisit some treasured "feel-good moments" of their happy past in various choirs (indeed, in her initial email to me, Sarah wrote, "Music is what gets me through the day"). Chapman choristers and I would have enjoyed being a part of many more of those moments with her, and we can only hope that she enjoyed and was edified by her all too brief time among us." --SC



The Chapman University Choir and University Singers are select ensembles of some thirty-four and fifty-two voices, respectively. Under the direction of Stephen Coker, Director of Choral Activities at Chapman University, the choirs have been acclaimed in performances throughout the United States and beyond. Their concerts feature eclectic mixes of repertoire performed in variety of distinctive ways. Recent performances have ranged from Carol Barnett's *The World Beloved: A Bluegrass Mass* to Mozart's *Requiem*. Founded by William Hall, the choirs have collaborated with such groups as the Los Angeles Philharmonic and the Philharmonic Society of Orange County and have upheld the rich choral traditions of Chapman University such as the annual Invitational Choral Festivals and Holiday Wassail Concerts. Choirs from Chapman have been honored with invitations to perform at numerous national and regional conventions of the American Choral Directors Association and to perform at venues ranging from the Sydney Opera House to the Hollywood Bowl.

University Singers

SOPRANO

Sarah Brown
Jesse Denny
Emily Dyer
Christiana Franzetti
Kyla McCarrel
Kylena Parks
Katie Rock
Natalie Uranga

ALTO

Kylee Bestenlehner
Natasha Bratkovski
Keegan Brown
Samira Kasraie
Annie Kubitschek
Janet Orsi
Rachel Stoughton
Erin Theodorakis
Savannah Wade

TENOR

Dongwhi Baek
Kevin Gino
Brett Gray
Tyler Johnson
Yeonjun Duke Kim
Chris Maze
Marcus Paige
Nathan Wilen

BASS

Stephen Coker, conductor
Hye-Young Kim, piano
Andrei Bratkovski
Ben Finer
Daniel Fister
Matthew Grifka
Anthony Lee
Benno Ressa
Andrew Schmitt
Daniel Emmet Shipley
Elliott Wulff

University Choir

SOPRANO

Cajahuaranga, Yllary
Dwyer, Julia
Feldman, Mikayla,
Harris, Jennie Malinda
Henretta, Megan
Kushnirenko, Anzhela
Marquez, Allison
McBane, Shannon
Mehta, Megan
Pletcher, Savvy
Radic, Tanja
Ruck, Julianne
Sanborn, Megan

ALTO

Belmer, Anna
Felman, Rebecca
French, Claire
Hammer, Shaina
Hernandez, Angelique
Jimenez, Lourdes Ve-
la
Lucareli, Bella
McKinley, Kristi
Miller, Laura
Schmahl, Carolyn
Wall, Jenna

TENOR

Cash, Adam
Darrow, Taylor
DuBay, Derek
Goldberg, Daniel
Hamilton, Michael
Kang, Jae-Koo
Leone, Joe
Lussier, Jeremiah
Page, Aaron

BASS

Stephen Coker, conductor
Hye-Young Kim, piano
Clark, Jimmy
Cummaro, Dallas
Finer, Ben
Garras, Arthur
Goldberg, Jeffery
Griffith, Marqis
Hanson, Donner
Jackson, Cole
Jamias, Jared
Josen, Johann
Luburic, Mark
Na, Jared
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Peng, Mark
Siles, Andrew

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